

SEVENTEENTH CENTURY NEWS



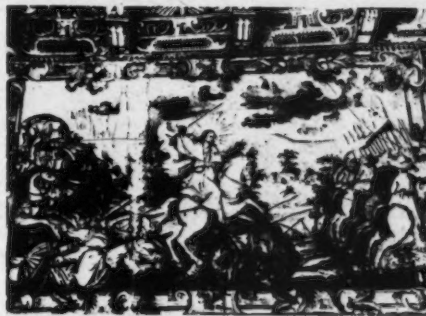
formerly
THE SEVENTEENTH CENTURY
NEWS LETTER



Vol. IX, No. 2

Anderson Hall, University of Florida, Gainesville, Fla.

MAY, 1951



ART

BAROQUE

The illustrations on this page are reduced from Plate 139 in *Baroque and Rococo in Latin America* by Paul Kelemen, which will be published on June 26, 1951, by the Macmillan Co., New York.

In *Baroque and Rococo in Latin America*, Mr. Kelemen presents for the first time in any language the masterpieces of architecture, sculpture, and painting of the 17th and 18th centuries in Latin America, in one volume. He discusses not so much the strict copying of European formulae by the colonial population as the fascinating blends resulting from native contributions which produced a new art possible only in the New World. Many monuments and art objects not heretofore photographed are included in the 760 illustrations.

Santiago, Slayer of the Moors, is depicted in the illustrations on this page. From left to right, they are as follows:
Top: (a) Patent of Knighthood, Spanish. (b) Mural, Checacupe, Peru. (c) Mexico. Bottom: (d) Ecuador. (e) Page from Missal, Plantin Press, Antwerp, Belgium. (f) Peru.

A full review of this important contribution to knowledge of 17th Century Latin-American art will appear in our next issue.

SILVER

THE BOSTON MUSEUM OF FINE ARTS recently acquired some fine English 17th C. silverware. For details, see the Museum's *Bulletin* for February, 1951.

DRAWINGS

FLORENTINE DRAWINGS, XIV-XVII centuries, translated by Rosamund Frost from the original French (Macmillan: Hyperion Drawing Series 1951; \$2.50) contains a number of useful two-tone reproductions.

DRAWINGS

A.P. Oppe's English Drawings, Stuart and Georgian Periods, in the Collections of His Majesty the King at Windsor Castle (Phaidon Press, 1951. 50s), describes a heterogeneous collection including some significant topographical views by Hollar and the red and black chalk portrait of Charles II by Samuel Cooper.

SILVER

SOUTH AMERICAN SILVERWARE of the colonial period is best known as a product of Peruvian craftsmanship; but Friedrich Muthmann's *L'Argenterie Hispano-Sud-Américaine à l'Époque Coloniale* (Geneva: Editions des Trois Collines, 1951), in his account of the Schazmann collection in Geneva, Switzerland, shows that artists throughout South America produced silverware which mixed baroque ornament and attractive simplicity.

HAMMERED COINS were no longer issued in England after 1662. The milled gold and silver coins produced after that date are described and well illustrated in a numismatists' handbook, *The Milled Coinage of England, 1662-1946* (Spink, 1951. 17s6d).

THE NATIONAL GALLERY OF ART in Washington is marking its tenth anniversary with a loan exhibition of works from the S.H. Kress Foundation. The formal art of the French Court in the 17th C. is represented in the *Portrait of Omer Talon*, signed by Philippe de Talon, 1649, and Sebastien Bourdon's *Portrait of Queen Christina of Sweden*.

EVELYN

JOHN EVELYN PAPERS

In 1654, John Evelyn generously contributed to the Bodleian Library various "choice pieces" from his library. In 1951, his collateral descendant and namesake has placed on loan in Christ Church, Oxford, about 2,150 books and mss (80 in Evelyn's hand) from what remains of the diarist's large collection. W.G. Hiscock, in *LLS* 2,566 (Ap. 6, 1951), 220, traces the partial dispersal of the original library and notes the supreme importance of what remains and is now made available. The hundreds of letters to and from Evelyn are being microfilmed for F.E. Bowman of Duke University; he promises to report on his project for a future issue of the *NEWS*. The mss. include *Elysium Britannicum*, Evelyn's unpublished work on gardening; a folio of sermon notes 1650-78; accounts; material on chemistry; poems; *Advice to his Son*; and a mass of devotional matter. Also present are Mary Evelyn's *Rules for Spending my Precious Time Well*; state correspondence to & from Sir Richard Browne & Sir Edw. Nicholas; transcripts of 17th and 18th C. verse; a 2nd folio Shakespeare; *Paradise Lost* (4th t.p.); & a Massachusetts Indian New Testament.

The collection is neither completely catalogued nor yet open to the public. Send enquiries to the Librarian, Christ Church, Oxford. Please pass on information received to the *NEWS*.



ABSTRACTS

"WHICH SINCE THY FLIGHT FROM HENCE, HATH MOURNED LIKE NIGHT."

The heavy pressure of other duties has forced Don Keister, who for several years has been our abstracts Editor, to relinquish that post. His contribution to these columns has been a major one. As a result of his work the abstracts department of the NEWS has become its chief *raison d'être*. Our thanks and best wishes are less than his deserving.

* * * ATTENTION ALL CONTRIBUTORS! * * * *

Commencing with our next issue (September), we are increasing the size of the type in the NEWS. Since we print by a photo-offset process, this means that the typewritten material used will not be reduced as much as hitherto.

Henceforth, our maximum line will consist of 60 letters and/or spaces. Please try to approximate to this length, but do not exceed it. Use a reasonably black ribbon and, if possible, a pica typewriter.

The deadline for contributions to the next issue is Sept. 1. We welcome news, reviews, and views from all readers.

Donne THE AMERICAN BENEDICTINE REVIEW (ABR).

Ochojski, Paul M. "Did John Donne Repent his Apostasy?" *ABR*, I (Dec., 1940), 535-548.
It seems probable that D. found no peace in Anglicanism & regretted his apostasy. "He was essentially a deeply religious man." His conversion served James I. "The situation" resembled that in Iron Curtain countries, where "the Communist regime is seeking prominent Catholics, both lay and religious, to prop up a 'national Catholic' Church." He owed his rise to opportune collaboration with anti-Catholic forces. But his conscience remained uneasy. In Holy Sonnet 18, he wonders which Church is the true Bride of Christ. In "Hymn to God the Father," he asks forgiveness for that "sin by which I have won others to sin." What sadness there is in his words, "to escape stormy days, I chose an everlasting night!"

Mather AMERICAN LITERATURE

Murdock, Kenneth B. Review of Ralph and Louise Boas, *Cotton Mather: Keeper of the Puritan Conscience*. *Am. Lit.*, I, 92-96. In many ways satisfactory but "neither immune to error nor thoroughly enough grounded to be accepted as complete or always authoritative." Shortcomings of the book are discussed.

Burch, Esther E. "The Sources of New England Democracy." *Am. Lit.*, I, 115-130.

Dissents from the view of Parrington (*The Colonial Mind*) that the Plymouth colonists tended toward Lutheranism and equality, while those of Massachusetts Bay were strictly Calvinistic and authoritarian.

---Ray L. Armstrong, Lehigh University

Donne THE DURHAM UNIVERSITY JOURNAL (DUJ)

Maxwell, J.C. "Donne & the 'New Philosophy.'" *DUJ* N.S.XII, 61-64. There is no evidence that Copernican cosmology was widely regarded as emotionally disconcerting; D. uses both old and new theories as rhetoric. My argument is vs. the method of those who assert that the conflict of old and new importantly influenced the development of D's whole attitude to life. They assume that D. rests religious conclusions on premises drawn from the state of science, then withdraw to the more general assertion that D. was (though he does not say so) plunged into gloom by the scientific & philos. innovations. But their evidence consists of quotations which, they admit, were not serious assertions on the part of D. D. uses science rhetorically for emphasis, illustration, or wit, not as fact. *Jmp.*

Dryden-Cowley HUNTINGTON LIBRARY QUARTERLY

Korn, A. L. "Mac Flecknoe and Cowley's *Davidels*." *HLQ*, XIV (1951), 99-127.

"... among the epics of Dryden's time the *Davidels* was a much more important and pervasive influence upon the style and design of *Mac Flecknoe*, and on what might be called its burlesque iconography, than has commonly been recognized."

Milton

Ross, Malcolm Mackenzie. "Milton and Sir John Stradling." *HLQ*, XIV (1951), 129-148.
The "multiplicity of resemblances" between *Paradise Lost* and the *Nativity Ode* and Sir John Stradling's *Divine Poemes* (1625) "suggests strongly Milton's familiarity with Stradling's work."

Chapman

Sturman, Berta. "The 1641 Edition of Chapman's *Bussy D'Ambois*." *HLQ*, XIV (1951), 171-201.

Terms "highly suspect" the assertion that Chapman himself made the corrections and emendations in the 1641 edition of *Bussy D'Ambois*, upon which most recent editors have relied.

--- John C. Stephens, Jr., Emory University.

JOURNAL OF GERMANIC PHILOLOGY

Shakespeare

Morton, Edward P. "Shakespeare in the Seventeenth Century." *JGP*, I, 31-44.

Shakespeare's eminence throughout the century was far greater than contemporary criticism would suggest.

Chapman

Woodbridge, Elisabeth. "An Unnoted Source of Chapman's *All Fools*." *JGP*, I, 338-341.
Chapman's play is based chiefly upon the *Heautontimorumenos* of Terence.

Cook, Albert S. "The Source of Two Similes in Chapman's *The Revenge of Bussy D'Ambois*." *JGP*, I, 476-477.
One image based on Catullus and one on an Aesopic fable.

--- Ray L. Armstrong, Lehigh University

WILLIAM AND MARY QUARTERLY (WMQ)

Miller, Perry. "The End of the World." *WMQ*, 38, VIII (1951), 171. Contrasts Burnet's *Sacred Theory* (1681), 8 yrs before Newton's *Principia*, with Wm. Whiston's *New Theory* (1696). Both were trying to reconcile natural & moral fatality but thought differently of the natural. B's world's end came out of its own energy & power but demanded place for a Heavenly visitation; W's world conflagration was agreeable to reason & mechanical philosophy & was followed not by eternity but by a calculus of earthly felicity. The background & subsequent history is traced.

ENGLISH

Pinto, V. de S. Review of *Seventeenth Century English Literature* by C.V. Wedgwood. *English*, VIII, 202.

"A remarkably fresh, readable, and lively little book that surveys one of the richest periods of English literature in less than 200 pages." "As might be expected, the author is particularly strong in relating literature to the historical background."

Routh, H.V. Review of *John Milton Englishman* by James Holly Hanford. *English*, VIII, 202.

A critical biography in which "the data which can be gathered from others are ended with a psychological significance outside Milton's own intentions, whether controversial or artistic."

---Lalia Phipps Boone, University of Florida.

REVIEW OF ENGLISH STUDIES

Walton

Novarr, David. "Isaac Walton, Bishop Morley, and *Love and Truth*." *RES*, II(N.S.), 30-39.

Supports the thesis that Walton is the author of *Love and Truth*, a pamphlet written in reply to the *Naked Truth*. Not only are verbal passages reminiscent of Walton's writings, but there are also the analogical method, the use of fictitious dates, and the sentiments characteristic of Walton.

---Lalia Phipps Boone, University of Florida.

KERNON REVIEW

Donne

Stein, Arnold. "Structures of Sound in Donne's Verse." *KR*, XIII, 20-36.

"Donne belongs to a tradition of English poetry that shares, in spite of individual differences, a basic taste in the movement of the iambic line. That taste is part of Donne's own voice. Further, Donne sometimes constructs patterns of sound that cannot be completely explained in terms of the rhetorical or dramatic needs of the immediate context. To the degree that this expression of taste in sound is not completely functional one may call it abstract."

Miles, Josephine. "The Language of the Donne Tradition." *KR*, XIII, 37-49.

Donne

Donne's use of abstract, active, temporal, and evaluative words with a very high proportion of verbs was abandoned in the 18th century and renewed and modified in the 19th by Landor, Browning, and Emerson. By this distinction, Frost, Auden, Cummings, and Millay belong to the Donne tradition; Eliot, Pound, Spender, Thomas, Stevens, and Yeats do not.

---John Owen, Florida

LONDON TIMES LITERARY SUPPLEMENT

Elkon Basilike

Letters on *Elkon Basilike* by F.F. Madan, H.H. Trevor-Roper, and a reply by the Times reviewer. *LITS* 2,560, 117 (Feb. 3, '51). The statement of the Times reviewer in *LITS* 2,558 that Madan's book "adds nothing to the elucidation of the authorship" of the *Elkon Basilike* is damaging to the book and misleading as to its value. Trevor-Roper protests that the reviewer "contemptuously ignores the substance of the book he is reviewing," and "by evading the evidence, ignoring the argument, and dispersing a few oblique pontifical sneers,... contrives irresponsibly to damage a valuable work." Merritt Y. Hughes (Wisconsin) in response to enquiries from your editor, states that he has carefully examined Madan's *New Bibliography* and supports the denunciation of the reviewer by Trevor-Roper. Dr. Hughes is convinced that Madan's contribution to the problem of authorship is significant and valuable.

Abstracts continue on Page 19

Jmp.

ABSTRACTS

LONDON TIMES LITERARY SUPPLEMENT

Review of John Hadfield (ed.), *Restoration Love Songs* (Cupid Press). *LTLS* 2,560. 114. (Feb. 23, 1951).

"...should do good service to the cause of English baroque verse." Short, but well edited; good source notes; famous writers penalized to the advantage of lesser-known ones.

Fuller

Review of William Addison, *Worthy Dr. Fuller* (Dent). *LTLS* 2,560. 118. A discursive, friendly, sometimes diffuse biography with new detail.

Letters on *Eikon Basilike* by A. M. Hind and the *Times* reviewer. *LTLS* 2,561. 140. (Mar. 2, 1951).

Identification of R.P.; doubts concerning the King's authorship.

Review of Alexander Pallis, *In the Days of the Janissaries* (Hutchinson). *LTLS* 2,562. 147.

A fascinating picture of the cosmopolitan civilization of the Ottoman Empire in the 17th C., based on writings by Evliya Chelebi.

Letter from F.F. Madan on *Eikon Basilike*. *LTLS* 2,562. 154.

Claims that Gauden copied the king's mss.

Review of *Transactions of the Cambridge Bibliographical Society*. Vol. 1, Part 2, 1950. *LTLS* 2,562. 156.

Praises *inter alia* the long-needed full-dress bibliography of the writings of Thomas Stanley.

Stalley

Review of Jacob Larwood & John Camden Hotten, *English Inn Signs* (Chatto and Windus). *LTLS* 2,563. 160.

A revised, modernized edition with much 17th C. information.

Review of Aline M. Taylor, *Next to Shakespeare* (Duke U.P.). *LTLS* 2,564. 178 (March 23, 1951).

"A full and scholarly piece of research."

Ottway JNP

SCIENTIFIC MONTHLY

SHAKESPEARE

Hoffman, Banesh. "Shakespeare the Physiologist." *SM*, v. 184, 52-53. Instances quoted from plays and sonnets to suggest complete revaluation of Sh's works, since writings conceal unparalleled feats of clairvoyance & prognostication. Illustrations.

Maurice A. Hatch, Kentucky.

PHILOLOGICAL QUARTERLY

Middleton

Maxwell, Baldwin. "Thomas Middleton's *Your Five Gallants*." *PQ*, XXX, 30-39.

Evidence of revision is difficult to detect in a play so episodic in structure. The play can hardly be safely dated before 1606 or 1607. The proper arrangement of the scenes is more important than exact dating. "When the lines misplaced in the printed texts of *Your Five Gallants* are restored to their proper order, the comedy is shown to have been more carefully planned than its readers can have judged."

Eimen, Paul. "Some Manuscript Poems by the Matchless Orinda." *PQ*, XXX, 53-57.

K. Phillips

Mss. of 10 poems & fragments of poems by Katherine Philips discovered in Aberystwyth supply additional information on the text of the poems. One of them has not before been published.

Martin, R.H. "A Note on Dryden's *Aeneid*." *PQ*, XXX, 89-91. Dryden's modern taste may miss the universal pathos of *sunt lacrimae rerum* in D's rendering of *Aeneid* I, 459-463, "but modern taste is wrong, & D., in common with all his contemporaries, right." Yet the translation does fail badly in some respects.

Kurt Weber, University of Maryland.

NINETEENTH CENTURY AND AFTER

Donne

Turnell, Martin. "John Donne and the Quest for Unity." *19th C. and After*, CXLVII, No. 878, 262-274.

A single theme underlies *Songs and Sonnets*, *An Anatomy of the World*, and *Divine Poems*: the attempt to "recover or reconstruct a unity which Donne felt that the world had once possessed, but had lost." He sought but could not find it in physical love, philosophy, & the church. These 3 searches made no progress, form no sequence.

Alberta T. Turner, Oberlin College

The *Library*, 5th Series, Vol. V, no. 3 (Dec. 1950) contains an account by C.E. Kenney of the life and work of Wm Leybourn (1626-1715), the author of the first English ready-reckoner; and an attribution of *Mans Mortalitie* (1643) to Richard Overton, the Leveller.

See PAGE 30 for more abstracts.

Morris Palmer Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries. A Collection of the Proverbs Found in English Literature and the Dictionaries of the Period*. Ann Arbor: University of Michigan Press, 1950. Pp. XIV, 854. (Folio, Price \$15.00.)

PROVERBS

When the University of Michigan, more than twenty years ago, took over the sponsorship of the *Early Modern English Dictionary*, Dr. Tilley was given control of the proverbs, proverbial expressions and idioms. He had meanwhile been assembling materials for a dictionary of proverbs. With the slow progress of the *Early Modern English Dictionary* assumed as an accepted fact, it was finally decided by the editors to issue a separate volume containing the proverb materials. This decision spurred Dr. Tilley to concentrate on his task. Using the stocks collected for the *New English Dictionary* as a basis he and a staff of helpers excerpted all the dictionaries of proverbs issued in England during this period 1500 to 1700. The reviewer was able to assist his friend by the loan of more than two dozen of these rare collections, as well as by a manuscript he had assembled consisting of many thousands of items. The work was completed and ready for publication before Dr. Tilley's death in June, 1947, and it is to be regretted that he did not have the satisfaction of seeing the book in its present handsome form.

The reason for the delay in printing was entirely financial. Eventually Mr. Dexter M. Ferry, Jr. by his donation of \$11,600 made publication possible. A colleague of Dr. Tilley who was associated with the general project, Prof. Hereward T. Price, saw the volume through the press. We owe him and several of his colleagues also a debt of thanks, as well as to the administrators of the University of Michigan who had aided the progress of the work.

The brief Foreword by Professor Tilley makes clear the purpose of the book. "At the present time there are signs of a return of interest in the sayings of the past as one means of understanding more completely the thoughts of the sixteenth and seventeenth centuries. The earlier practice of considering the common use of similar ideas by two writers as a debt by the one to the other is now more generally recognized as the use by both of a proverbial thought of their time. It is the main purpose of this book to assist the student of sixteenth- and seventeenth-century writers to recognize the proverbs of that period and to determine, where possible, their meanings." "In this Dictionary I have given especial prominence to Shakespeare, not only because of his unchallenged position but also because he knew the proverb more thoroughly than anyone else." "Occasionally he is our only source for a proverb." "This Dictionary will perhaps inspire the proper scholar to show how much Shakespeare's style in prose and verse received from the proverb in humor, in rich, full sweetness, in tragic power. And what is true of Shakespeare will be found to apply to two centuries of English literature."

University of North Carolina

Richard Jente

"ALL THINGS ARE SUBJECT TO THE MIND...THE COMMANDER OF THEM ALL."

Folger Library Fellows for summer, 1951, include: L. J. Trinterud (McCormick Theological Seminary): the indigenous background of English Puritanism. Willson Coates (Rochester): the Puritan background of English social history in the mid-17th century. Rhodes Dunlap (Iowa): the literary career of King James I; also, a critical analysis of Suckling's poetry. John H. Long (Morehead State Teachers): Elizabethan music. Lucyle Hook (Barnard): biographies of Mrs. Bracegirdle and Elizabeth Barry. W. Lee Wiley (North Carolina): French-English social relations in the Renaissance. Stoddard Lincoln (Columbia): seventeenth-century use of music in the theater.

"HE SHALL BE NOT ONLY KISTE, BUT ALSO BELOVED OF ALL." SPENSER

Provided enough publishable material is submitted, the *Journal of English Literary History* will celebrate the Spenser Quadricentennial with a number devoted exclusively to Spenser. Send articles, preferably critical rather than antiquarian, to Wm. R. Mueller, Roland Park Apts., Baltimore 10, Maryland.



La Bible translatée de Latin en Fracoys.

Studies in Bibliography (Biblio. Soc. of Univ. of Va.), ed. Fredson Bowers. Vol. III. 1950-51. Charlottesville, Va., contains "Thomas Newcomb; A Restoration Printer's Ornamental Stock," by C. Wm. Miller who analyses the occurrence of factotums, ornaments, & decorative initials in works printed by John Saworth & Thos. Newcomb, 1638-ca. 1688; with 79 reproductions. Also included is an exceedingly useful "Selective Checklist of Bibliographical Scholarship for 1949"

THE YALE EDITION OF MILTON'S PROSE

Don M. Wolfe (Brooklyn College) reports that vol. I is now being styled at Yale University Press. Vol. II, under E. Sirluck (Chicago) is nearing completion; and vol. III, under Merritt Hughes (Wisconsin) is also well under way. The General Editor is Don Wolfe.



RAIN-WATER HEAD
WINDSOR CASTLE

HISTORY

BOOK REVIEW

"THE LANGUAGE OF THAT WHICH IS NOT CALLED AMISS, THE GOOD OLD CAUSE."

Hill, Christopher, and Dell, Edmund. *The Good Old Cause. The English Revolution of 1640-60: its Causes, Courses and Consequences*. London: Lawrence & Wishart, 1949. 488pp.

This is a volume of extracts from contemporary sources, many of them inaccessible to ordinary scholars, from biographies, memoirs, pamphlets, and official papers of the Puritan revolutionary period. "The broad guiding principle of selection is to exemplify political movements and theories in their development from social conditions." In other words, the editors hold a materialistic interpretation of history. Indeed, one purpose of the volume is to document the generalizations concerning the revolution of 1640-49 made in Mr. Hill's *The English Revolution*. He sees that struggle as a class war in which a semi-feudal aristocracy in an absolutist state was challenged by the bourgeoisie--merchants, industrialists, & landowners regarding their estates primarily as a source of money profits rather than as a means of maintaining feudal followers. Since capitalism in England was largely rural, the rural bourgeoisie played a great part in its development; since many landowners came to be capitalists, the old feudal institution of Parliament was adapted to the needs of the new class. But in the struggle for power, the bourgeoisie had to call on the help of the common people of England, who shared their dislike of feudal landlords and of the institutions of absolute monarchy. Then the common people began to have ideas of their own, fought to realize them, and were defeated.

The editors regard the constitutional and ideological conflicts as reflections of this class struggle; they see advances toward democracy as a product not of compromise but of that struggle. They object to the term *Puritan Revolution* because it implies an interpretation of the conflict in a narrow religious sense; but they admit--grudgingly--that the revolution was a religious conflict in a broad sense: a struggle between two ways of life, two attitudes towards life.

Whatever one may think of this interpretation, there can be no doubt that the hundreds of pages of extracts draw attention to aspects of seventeenth-century conditions which are often unknown or ignored, particularly by literary scholars. The difficulties of landowners such as the Berkeleys in a developing capitalistic economy, and those of merchants in a feudal state are well revealed, for example. Sections are devoted to social classes and economic life before 1640, to the state machine and relations of church and state, to the international situation, the civil wars, the sects and democracy, the Levellers and Diggers, the economic problems of the Revolution, and the Restoration.

The reader is left with the impression that something in the nature of an economic interpretation of the Revolution was propounded by Harrington, Hobbes, Winstanley, and even Baxter; that the Revolution was, like the later one in France, far more than a matter of ideas, religion, and constitutional principles; that the economic factor, though probably overstressed by the editors of this volume, has been underestimated by orthodox historians, particularly in America. At any rate, scholars on this side of the Atlantic need to become more fully aware of Mr. Hill's interpretation and the bases for it; for his lectures at Balliol College, Oxford, have given wide currency in England to his efforts to force the 17th C. into the Procrustean bed of Marxist theory, and, despite the Oxford lectures of scholars like G. N. Clark and David Ogg who oppose his arguments from a well-documented conservative position, the Marxist view has found considerable acceptance in that Socialist-governed country.

JMP



KING CHARLES I DICTATING DISPATCHES TO SIR E. WALKER
PAINTER: ARTIST UNKNOWN (1661)

Here They Once Stood



To the left is a reduction from the jacket of *Here They Once Stood*, by H.F. Boyd, H.G. Smith & J. W. Griffith (U. of Florida Press, 1951), which contains significant documents concerning the Franciscan missions in Florida 1693-1708, & accounts of Indian life in the 17th C.

Forthcoming in June from the same Press is *Barcia's Chronological History of the Continent of Florida*, translated by Anthony Kerrigan. It spans the Age of Exploration (1512-1722), with accounts of such men as Pedro Menéndez, Hernando de Soto, and René Robert de la Salle

Historians will welcome *Acts of the Privy Council, Charles I.* Vol. III, Sept., 1627-June, 1628. (London: H.M. Stationery Office, 1950), 37s 6d.

A well-documented account of English policy in relation to the Bohemian War, 1618-20, is provided in *Anglie a Bona Hora. The Bohemian War & British Policy* (Prague: Sumptibus Facultatis Philosophicae Universitatis Carolinae, 1949). The Czech text is summarized in English. It is claimed that Gardiner, etc., erred in deprecating English interference in the Bohemian struggle.

Science and Rationalism in the Government of Louis XIV. by Jas. E. King (North Carolina), published by the Johns Hopkins Press in 1949, elaborates the domination of political & economic ideas and administrative practices under Louis XIV by science & rationalism. New institutions & administrative practices are given detailed analysis.

Louis XIV. by Hubert Méthivier (Paris: Presses Univ. de Fr., 1950) is a convenient text for undergraduates & average readers.

David Mathew in *The Social Structure of Caroline England* (OUP, 1948), originally delivered as the Ford Lectures for 1945, adds little to existing information concerning Chas. I's personal rule.

J.A. Williamson provides interestingly the story of Wm. Hawkins, his sons Sir John and Wm, and his grandson Richard of the *Observations* (1622) in *Hawkins of Plymouth* (Lond., Black, 1949).

Significant information about Robert Vaughan, the 17th C. Welsh antiquary who founded the Hengest Library (now in the National Library of Wales) is provided by E. D. Jones in *Journal of the Merioneth Hist. & Rec. Soc.*, I.

For the undergraduate who wants a brief but competent survey of British history in the 17th C., "but not a whole big book," we suggest the relevant portions of *A History of England*. By Keith Feiling. N.Y.: McGraw-Hill, 1951. \$7.50.

FOLGER LIBRARY LECTURE SERIES

Theme: Our inheritance from the 16th and 17th Centuries. April 2, Douglas Bush (Harvard), "The Elizabethan World View and the Impact of Modern Science;" April 6, W. K. Jordan (Radcliffe), "The Growth of Tolerance in the English Tradition;" April 17, Conyers Read (Pennsylvania), "The Political and Economic Repercussions of the Renaissance in England;" April 23, William Haller (Barnard), "What Needs My Shakespeare..."

MONMOUTH'S REBELLION, by William Richard Emerson (107 p., maps, biblio, notes; \$2.00) was published as vol. 8 of Yale Undergraduate Prize Essays (Yale U. P., 1951). It explores the reasons for the Rebellion and its failure and softens traditional views of Monmouth.

Stimson, Dorothy. Review of G. H. Turnbull, *Hartlib, Dury and Comenius*. Liverpool Univ. Press; London: Hodder & Stoughton, 1947. *Isis* XXXIX, 181-182.

Turnbull's Bonn dissertation on Hartlib was published at Oxford in 1920; this is a worthy companion, based on Czech, German and Latin sources and on papers lost since 1667. The abstracts and documents given amplify details about Hartlib, e.g. that he studied at Cambridge. New light on Dury's search for church harmony, and Comenius and Cyprian Kinner is provided. The author lists two papers by J.V. Andreae and numerous letters from Henry More.



A SEVENTEENTH CENTURY MUSICAL MISCELLANY

edited by

Robert Erich Wolf

ORPHEUS WITH HIS MANTUAN LUTE

The Great Revival continues. Editors and the phonographic powers continue to bring forth treasures from the seventeenth century Fort Knox. Monteverdi is the latest to be so blest (this is thrice blessed since it also blesses him who gives and us who receive). Norton has just published Yale's Leo Schrade's *Monteverdi*, which reviewer Hans Tischler (*Notes*, March 1951) says ".....belongs in the grand tradition of musical biographies with emphasis on style, such as Spitta's and Schweitzer's books on Bach or Einstein's Mozart." Tischler considers it especially valuable as a study of Monteverdi's background but somewhat weak in material on his contemporaries and on performance practice. Charles Warren Fox (*Musical Quarterly*, April 1951) concurs but feels its special value is in its treatment of the little known early and sacred works. Fox, incidentally, amplifies a passing comment of Schrade on the affinity between Monteverdi's and Stravinsky's Orpheus-treatments....."In the most general sense, it cannot be denied that Monteverdi and Stravinsky share common views. Both have opposed unmotivated revolution and have shown their strong respect for 'tradition'. Both have been strongly conscious of their positions in 'modern' music and also of their relationships to the historical past. Both have refused to take the easy way - to follow unwittingly in the footsteps of the immediately preceding generation."

In *Musikforschung*, IV (1951), pp. 64-68, Anna Amalie Abert, distinguished Schuetz scholar, reviews Hans Redlich, *Claudio Monteverdi, Leben und Werk* (Olten, Switzerland: Otto Walter, 1949) and lists among its merits its examination of many little known works, especially sacred; its survey of the musical world around Monteverdi, especially the Mantuan Chapel; its understanding of Monteverdi as both conservative and progressive; its discussion of editing and performance problems; and its bibliography of works in old, new and practical editions.

Despite the SRL's Mr. Weinstock (March 31, 1951) - who, to paraphrase du Bellay, seeks Rome in Mantua and finds in Mantua no thing he can call Puccini - I can only cheer Vox's new and complete *Orfeo* (3 LP's). As one who knows the old Italian Voce del Padrone recording with its contemporary tamperings, I am gratified at the good approximation to a musicologically sound performance of the Vox recording, and as a long-time admirer of Max Meli (remember his Victor "Music of the Renaissance"?) I must congratulate the company on this choice. A slight reservation: *Orfeo* isn't all grave, and the best performances we can give to 17th century music are those which capture the vitality and energy of that music. So, two and one-half cheers! And if this blessing is not enough, we are promised another *Orfeo* by Cetra with Ebe Stignani. Purists may take their choice of the title role sung by a man but a tenor or by an alto but a woman. If you have overlooked it, Vox gave us an even finer Monteverdi last year in their single LP of the *Lamento d'Arianna* and the *Lagime d'Amante* sung by the superb Couraud ensemble. The *Lamento* is complete and a real experience after years of its truncated rendition by Italian basses who never really heard of the Monte part of Verdi....which brings us to the announced Allegro recording in which they are coupled. Monteverdi's *Salve Regina* and *Magnificat Secondo* share a single LP with some virtually unknown Verdi religious works. I hope to be able to report on this in the next issue.

Not to ignore Monteverdi as an influence in his own time, I must add to the Schuetz items of last issue Vox's new recording of Schuetz's *Seven Last Words* and five motets from the *Geistliche Chormusik*. The latter are well sung by a massive chorus, perhaps a little sluggishly but with due respect. The former appears to have had no rehearsal and less conducting. Soloists come in off beat and - worse - the organist's right hand etc. The use of a large, rich-toned body of modern strings for the obligato viola obscures their own and the singers' lines. Yet, the performance is one of conviction and occasional real beauty and will serve nicely until Arthur Mendel records it.

SUNDRY GREATS

PURCELL: Favre-Lingerow, Stella, *Der Instrumentalstil von Purcell* (Bern: P. Haupt, 1950), 116 p., 20 pp. music inserted.

SWEELINCK: The Dutch Society of Musicology announces a new reprinting of the complete works. B. van den Sigtenhorst Meyer is now preparing Vol. VI, the *Cantiones Sacrae* with the Psalms, Vols. II-V to follow next.

FRANÇOIS COUPERIN: Robert Donington reviews in *Music and Letters*, XXXII (April 1951), pp. 157-160, these recent works: Brunold, Paul, *François Couperin*. Trans. J. B. Hanson (Monaco: Lyrebird Press, 1949), 77 pp. (Brief but sensible and informative; R.D. gives some corrigenda). Cauchie, Maurice, *Thematic Index of.....François Couperin* (same press), 133 pp. (Invaluable). Mellers, Wilfred, *François Couperin and the French Classical Tradition* (London: Dennis Dobson, 1950), 412 pp. (fine account of C's age; the works considered in detail with lavish musical illustrations....also those of contemporaries; proper style of performance). (See also the review by Wanda Landowska in SRL, March 31, pp. 48-9 - mostly about Landowska but with some important points of difference about performance...and who should know better?).

TORRELLI: In *Musikforschung*, IV (1951), pp. 104-106, Hans Engel reviews Franz Giegling, *Giuseppe Torelli: ein Beitrag zur Entwicklungsgeschichte des italienischen Konzerts* (Kassel: Bärenreiter, 1949).

BYRD: In the form of a letter to Edmund Fellowes, editor of *the Collected Works*, R. Thurston Dart (*Music Survey*, March, 1951) congratulates him on ending the series but takes him to task for concealing his editorial emendations, ignoring recent studies which correct authorship of certain pieces, and for allowing many editorial and typographical errors.

RACKETTS AND VIRGINALS

Halfpenny, Eric. "Musicians at James II's Coronation", *Music and Letters*, XXXII (April 1951), pp. 103-114. A detailed examination of the "Proceeding" from Westminster Hall to the Abbey as depicted in the large panorama drawn by Nicholas Yeates and engraved by John Cummins, contained in Sandford's "History of the Coronation of James II" (1687). By correlating with Lafontaine's "The King's Musick", Halfpenny is able not only to identify many of the portraits of court musicians but also to arrive at quite remarkable details about instruments and performance practice.

Under the un-indexed heading "English Keyboard Music of the 17th Century in the Library of the Paris Conservatoire" the *Music Survey*, III (March 1951), pp. 175-6, reports that the Bodleian Library now has microfilm of four Paris Mss from the collection of Dr. Thomas Bever, 19th century Oxford lawyer. These include not only Tomkins, Byrd, Bull, Gibbons and Lawes but also many little-known contemporaries.

Chislanzoni, A. "La genesi storica della fuga", *Rivista Musicale Italiana*, LII (Jan-March, 1950), pp. 25-54. A study of the instrumental fugue in its development - some interesting material on the common use of certain themes in the seventeenth century - but musicology never sits well on the Italians.

Recent books:

Kenyon, Max, *Harpsichord Music*; a survey of the virginals, spinet, harpsichord and their continental equivalents; the people who played upon them; the composers for them; and the music they wrote. (London: Cassell, 1949), 256 pp. (It is to be hoped that the author's capacity for textual conciseness exceeds that displayed in his title; and the subtitle; and the other subtitles).

Nef, Karl, *Geschichte unserer Musikinstrumente*. 2 Aufl. (Basel: Amerbachverlag, 1949).

Neupert, Hanns, *Das Klavichord*. (Kassel: Bärenreiter).

Keller, Hermann, *Schule des Generalbass-Spiels*. Beispielen aus der Literatur des 17. und 18. Jahrhunderts. 2 Aufl. (Kassel: Bärenreiter, 1950), 121 pp. (An invaluable practical manual).

MUSIC, continued from page 21.

BIBLIOGRAPHY, SOURCES AND PRINTINGS

Redlich, Hans F. "The Italian Madrigal: a bibliographical contribution," *Music and Letters*, XXXII (April 1951), pp. 154-156. An attempt to supply a much-needed bibliography for Einstein's book. Only lesser-known books and papers, together with musical editions of special interest to the musical scholar, are included. Important.

Bukofzer, Manfred. "Toward a New Inventory of Musical Sources," *Notes*, VII (March 1951), pp. 265-278. More on the plans for revision of *Etner*. Raises questions as to scope, procedure, etc. Considers if a whole new approach is not needed in order to avoid omissions of anonymous Mass inevitable with *Etner's* biographical approach. Important thinking on an important theme.

The most exciting news of the year is *MUSICA BRITANNICA*, a standard edition for scholars and performers of classics of English music from the middle ages to the early 19th century. Volumes ready for release are:

- I. *The Mulliner Book* (mid-16th century keyboard music);
 - II. *Cupid and Death* by Matthew Locke and Christopher Gibbons (text by James Shirley);
 - III. *Comus* by Thomas Augustine Arne (at last! - *REW*);
 - IV. *English Carols*, a complete collection of all extant carols written between 1400 and 1500 - with music;
 - V. *The Keyboard Music of Thomas Tomkins*.
- Succeeding volumes so far planned of special interest to us will complete the publication of the entire English Virginal School, the complete lute-music and four-part airs of John Dowland, Restoration masques and operas, the Coronation Anthems of John Blow, early 17th century string Fancies, and the chamber music of Matthew Locke. Since the editions will be limited to 1000 copies, it is suggested interested librarians communicate promptly with: The Secretary, *MUSICA BRITANNICA*, Caius College, Cambridge, England.

BAROQUE AESTHETICS

In the *Journal of the American Musicological Society*, IV (Spring, 1951), pp. 47-51, William Fleming (Syracuse U.) reviews extensively Suzanne Clercx, *Le Baroque et la musique: Essai d'esthétique musicale* (Bruxelles: Editions de la Librairie Encyclopédique, 1948). This is an important review of a very important book, and it would be fair to neither author nor reviewer to condense it here.

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Pommer, Henry F., *Milton and Melville*, U. of Pittsburgh Press, 1950.

BOOK
REVIEW
MILTON

Readers interested in whether Melville's Ahab (or the White Whale for that matter) be God or Devil may find new light in Dr. Pommer's book. In Chapter VI the author tells us that Ahab is both. The paradox is resolved by assuming the frame of reference of the romantic interpretation of *Paradise Lost*. Melville was a Satanist. So anxiously does Dr. Pommer pursue this thesis that he very nearly succumbs to the romantic inversion of Milton himself (p.94 and *passim*). Ahab, he believes, is sympathetically drawn from Milton's Satan. Both Satan and Ahab, "wounded in their great pride," rally "ill-fated followers" to "war against invincibility." Neither is a free agent, both just fail of the grace to relent, a tragic irony accompanies the fall of each. Dr. Pommer multiplies such parallels and argues for myriad Miltonic borrowings in the characterization of Ahab. The interpretation is provocative.

It is regrettable, however, that the author delays more than half the book before suggesting this important Miltonic influence, for the first five chapters of Milton and Melville may prejudice some readers to the extent that they will be unwilling or unable to do justice to the writer's most substantial argument. These chapters contribute little more than a frequently suspicious catalogue of Miltonic allusions, which Dr. Pommer later succeeds in redacting in one page of his appendices (p.129).

The catalogue is suspicious because so many of the entries are perfect commonplaces of technique, idea, or language. Dr. Pommer appears to be aware of this problem and attempts to solve it by postulating Lowes' theory of the deep cerebral well of the imagination. His book is "not concerned with conscious imitation" (p. 63) but with "hooked atoms operating in the deep well of the unconscious" (p. 23). His manipulation of the hooked atoms, however, is not always adroit. That Milton and Melville both employed alliteration (p. 52) is certainly without value as evidence of a derivative relationship. The same statement may be made about their mutual use of a "fundamentally iambic rhythm" (p. 53), "epic similes" (p. 53), "frequent bursts of emotion expressed in passages of pathos" (p. 56), "soliloquies" (pp. 55-6), a "sense of geographical scope" (p. 58), etc. Even when we add the consideration that all of these devices appear within a single context in each writer, I am afraid we are justified in inferring nothing more than that Melville wrote in English and, consciously or unconsciously, in the epic tradition.

That both Milton and Melville expressed ideas commonplace to the Renaissance cultural milieu, if not to the whole of Western European thinking, adds little to Dr. Pommer's case. What if *Pierre* parallels *Areopagitica* in alluding to wisdom as dependent

upon error (p. 21), or what if both Milton and Melville possessed a dualistic psychology and argued that reason should govern emotion (pp. 84-5), and is not this latter point a moot question in Melville interpretation anyhow?

In his analyses of language in Milton and in Melville, the author often encounters the same difficulties. For instance, he argues that Melville's statements that whales are "most monstrous and most mountainous" and that the Pequod was "a noble craft, but somehow a most melancholy," considering that these two quotations "are separated by only eight pages of text," echo Milton's description of Philomel as "most musical, most melancholy" (p. 24). Of more importance, perhaps, is Dr. Pommer's assumption (Chap. III, *passim*) that Milton's language is archaic, highly Latinized, and otherwise distinctively peculiar. Fortunately, this erroneous opinion should be finally dissipated by Dr. Lilia Boone in an article which is forthcoming in the *SANJA Studies in Milton*.

Apart from the lack of a persuasive methodology for dealing with technical, ideological, and idiomatic parallels, perhaps the book's most serious fault consists in a generally outmoded or otherwise inadequate understanding of Milton. Such misinterpretation contrasts sharply with the relative ease and assurance with which Dr. Pommer treats Melville. The author's Satanist tendencies have already been noted. In keeping with this nineteenth century point of view, he further asserts that Milton's interest was in not only fallen and finite, but "common man" (p. 16). Again, in face of Professor Diekhoff's demonstration to the contrary, he asserts that *Paradise Lost* lacks "emphasis on the line as a unit" (p. 50). Other of his statements about Milton, if not obviously wrong, are very difficult to understand. Melville wrote "Miltonically," he says, that "with Oro (God), the sun is coeternal" (p. 16). *Comus* and Satan share the attribute of "cold objectivity" as opposed to "hot passion" (p. 85); "the fate that dominated Satan seems to have been a stronger one than that recognized by Milton's theology" (p. 100).

One last unfavorable point should probably be noted. In Chapter VII Dr. Pommer reveals his reason for assuming throughout the book that underscoring or other forms of penciling by Melville indicate that writer's approbation of the ideas involved in the marked passages. Dr. Pommer demonstrates sufficient reason, documented by external evidence, for this assumption, but he should have enlightened his readers much earlier in the book. Further, the reader is rarely, if ever, aware of the author's reasons for believing that markings in a particular book derive from Melville or from any other specified person. How, for instance, can he know that a line in the margin of Melville's copy of Chatterton's *Poetical Works* is Melville's (p. 13), or that the marginal pencillings in Mrs. Chapon's *Letters on the Improvement of the Mind* were "drawn by some member of Melville's family" (p. 9)?

Regardless of the many limitations of this book, however, it is not without merit. Not only is the chapter on Melville's Satanism interesting, but even when the impossible and improbable are subtracted, an impressive amount of evidence remains supporting Dr. Pommer's conclusion that of those who influenced Melville "to Shakespeare and the Bible Milton should probably in this case defer, but to no third" (p. 111).

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ABSTRACTS OF
PAST FILES

PMA

Smith, Homer. "Pastoral Influence in English Drama." *PMA*, XII (1897), 355-460.

PASTORAL

Beginning with definition of the pastoral, proceeds to derive English pastoral drama immediately from Tasso and Guarini. In Tudor period pastoral element is sometimes present, but always in combination with other things, such as "mythological," "forest" or "court" elements. In 17th C. discovers eleven pure pastoral plays, Daniel's *Queen's Arcadia*, and the same author's *Hymen's Triumph*, Fletcher's *Faithful Shepherdess*, Goffe's *The Careless Shepherdess*, Knevet's *Rhodon and Iris*, Montague's *The Shepherd's Paradise*, Randolph's *Amyntas*, or the *Impossible Dowry*, Rutter's *The Shepherd's Holiday*, Cowley's *Love's Riddle*, William's *Astraea*, and Lower's *The Enchanted Lovers*. Provides plot summaries and comments on the versification and pastoral nature of these plays.

Only most casual mention of Greek decadent romances; little discussion of 17th C. French romance. Somewhat arbitrary definition of pastoral. Even within the definition, inadequate survey of 17th C. pastoral drama.

No. 17th C. items in vols. V-VIII.
Rembert, Hugo A. "Lope de Vega's 'Comedia,' *Sin Secreto No Ay Amor*." *PMA*, IX (1894), 182-311.

LOPE

A critical edition based on HM MS Egerton 548. Contains critical apparatus and introduction. Latter describes Egerton manuscript, especially text of *Sin Secreto No Ay Amor*. Detailed discussion of orthography, pointing, style, and plot. Concludes that play is "at times very loosely and carelessly written," but that this was a "natural and necessary result of Lope's manner of composing....Lope did not take time to re-read what he had once written, and never hesitated or reflected over what had once left his pen."

No. 17th C. item in vol. X.

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Eins tags het der im gessen
Maniger hochgebornen man
Do sprach sich gar vernessen
Der heiser lorenzen
Ich bin der trübseligen lande
Dortu com und lorenzen
Die müssen meine hant
Gill weissen vnderen
Der was sprach züchtighliche
Ich heiser hant mein
Noch ist ein hüning reiche
Wilt auch gewaltig sein
Der hat die junge fune
Die hand manhet erhom
So wolten nre gedene
Niem heiser hochgeborn

Zu kriechen in dem reiche
Siet er gewaltighliche
Do sprach gar geschwinde
Der heiser lorenzen
Nur müssen die dazu hant
Auch werden vnderen
Mit manem scharffen griffen
So zwing ich fr zu hand
Das fr mit zinsen müssen
Je burg und auch je land

Dye embeut heiser

Dem heiser lorenzen er solle
In sein land verzeihen vmd soll
Im zu dienst sein



WOLFDIETRICH 1471

Germany

Edited by Paul E. Jarnell, City College, New York

One by one the German scholarly magazines, once so proud and condescending towards extra-Teutonic erudition, have come back into being. Still somewhat wan, and obviously shaken by the ordeal, they begin again with the stiff uncertainty of a long-bedridden patient, who hopes that things will be all right once he gets on his feet and starts walking. They are going ahead in the old way, not because they are inhospitable to new ideas (all the articles show a real hunger for recent anglo-american scholarship), but because they have to reestablish the old before they can go forward to something new. They have to recover from the ruins at least the habit of scholarship, or else the very tradition may be destroyed. What makes their situation more desperate is the present condition of Europe. Not only was the world of learning jeopardized in the last decade, but in the next ten years it may be entirely obliterated. The world fell in upon them once, and the sky is still dark.

In this situation, the publication of scholarly articles is no longer a means of asserting one's ego, or of discovering the superiority of a national culture; it is a necessary act of faith. If one is to have a civilization, he must put his civilized beliefs into practice; and consequently an amemic quarterly is a desideratum, even though the magazine was formerly a stout monthly, stuffed with erudition and indignant refutation. The polemics are less conspicuous in the recent issues, because the need is felt for a constructive attitude, for cooperation. Otherwise the temple may not be rebuilt.

We need not assume, however, that a new critical humanism has been able to replace the old familiar pedantry. Scholarship, now as ever in Germany, is composed of two main categories: Philologie, the scientific torture of words by every known means, in order to make them yield all their secrets to the investigators; and Literaturgeschichte (not to be confused with "History of Literature"), the completest possible record of a literary development, with only unscientific intangibles like critical appraisals omitted. If the continuing emphasis on these studies seems a little old-fashioned, we must remember that it is in these divisions of learning that Germany has made its greatest scholarly contributions. It is to them, therefore, that the German scholar must return for spiritual sustenance before he can advance to loftier enterprises.

And, in 1951 at least, he has other reasons for preferring the antiseptic world of philology. It relieves him from the responsibility of contemplating the world of man. At this moment the present is nearly intolerable, the future is without hope, and the past is, if too closely examined, painful. Men of letters -- poets, dramatists, novelists -- are notoriously human, and are liable to bring out parallels with the present in every line. But there is something philosophically abstract and therefore beautiful about the development of a verb; and one can contemplate the rather difficult problem of English place-name origins without ever having to think about Winston Churchill or Joseph Stalin. In philology, everything appears to have happened before 1800; and it must be comforting, in this age of personal insecurity, to be the absolute arbiter over the destiny of a suffix as it makes its hypothetical way from "Indo-European through Gothic down to mittelhochdeutsch". The centuries that are long past may have been full of turmoil, but their remoteness gives them an enviable tranquillity, the green-turfed serenity that one finds in cemeteries.

But to details. Most of the magazines recently revived have no exact date (like August 1950) because there is no cer-

tainity of regular publication; there is only a hope that new issues will appear at quarterly intervals. In spite of the difficulties that must beset the editor, most of the numbers I have seen are well-edited, and attractively put together. If the paper is often of poor texture, it is generally whiter than recent issues of *Folia*; and the typography is uniformly excellent, in striking contrast to the tasteless or ugly type used by most scholarly magazines in the United States. In the German quarterlies, every printing detail -- the arrangement of the text on the page, in relation to the page numeral and the running head, the size of type to be used for the footnotes -- is admirably adjusted to please the eye of the reader. One might be tempted to ask why we do not make an attempt to improve the appearance of our own journals (I do not mean by the substitution of a plain blue wrapper for a plain brown one); but one remembers that it would cost money, and we would rather spend our money on other things. How many American scholars ever give the matter a thought, anyway? We have an esthetic sense only for literature.

GERMAN REVIEWS

Colleville, Maurice. Review of Karl Petry's *Handbuch zur Deutschen Literatur-Geschichte*. Köln, 1949. 2Bde. *Studes germaniques*, 5^e Année, no. 4, Oct.-Dec. 1950. Schematic outline: brief biographies or general explanation, followed by listing of works and significant bibliography. Goethe is given 25 pages, Kleist 4. The series of appendices in the second volume add to the work's usefulness, but other works in the field (Goedeke, Körner) are more indispensable.

Gilbert, Mary E. "Carolus Stuartus by Andreas Gryphius, a Contemporary Tragedy on the Execution of Charles I." *German Life and Letters*, N.S., III, Jan. 1950, 81-91. Gryphius, a minor German official, introduced a new genre: tragedy on contemporary themes, in this case the execution of the English king. This essentially lyric and reflective play expounds the meaning of the event in terms of ideas, not individuals; and in his sympathy for Charles and for the divine-right theory, he makes the Stuart king a martyr comparable to Christ. Within the author's self-imposed limitations, he is a very conscious artist.

Moret, André. Review of Richard Benz's *Deutsches Barock. Kultur des 18. Jahrhunderts. I. Teil*. Stuttgart, 1949. *Studes germaniques*, 5^e Année, no. 4, Oct.-Dec. 1950, 303-4. Gravier, Maurice. Review of Johannes Bühler's *Das Barockzeitalter. Deutsche Geschichte IV. Band*. Berlin, 1950. *Studes germaniques*, 5^e Année, no. 4, Oct.-Dec. 1950, 304-6. It is good scholarly practice to exploit hackneyed classifications like "baroque" in two ways: first, to cleanse its meaning of all derogatory overtones, and give it positive, even crucial significance; then to extend its range and influence. Something of the sort may apparently be observed in the two works under consideration. Professor Benz recruits figures like Gluck and Klopstock from the mid-18th C. for the greater glory of the baroque era. M. Moret calls this attempt to synthesize baroque ideals in all artistic fields "an impressive effort (italics mine)".

Professor Bühler, in his cultural history of Germany, is unwilling to go further than 1740, or 50 years farther than is justifiable; but at the earlier end of his time-chart, he feels required to begin at the date 1555, so as to include a discussion of that great baroque artist, Hans Sachs. M. Gravier thinks it is time critics defined their terms a little more narrowly, and with more general agreement; otherwise, "baroque" will become a catch-all word, so vague as to be meaningless.

Peuchert, Will-Erich. Review of Walter Nigg's *Grosse Heilige*. Zürich, 1946. *Zeitschrift für deutsche Philologie*, 70. Band, 4. Heft, 448-450.

Analysis of nine saints, over a period of 800 years, in order to determine the common characteristics of the saint as a religious type. The author believes there is a close connection between the factors that make a person a great writer, and those that lead to sainthood; but the reviewer thinks that the importance of "die grosse Heilige" to literature is mostly as source material and inspiration.



Leben der Heiligen Altväter (S. Hieronymus).

GERMANY, continued from p. 23.

Mertner, Edgar. "Die Bedeutung der kosmischen Konzeption in Miltons Dichtung." *Anglia*, 69. Band, 1. Hft., 105-134. A long and pretentious article, surveying Milton's entire career, with special emphasis on the "Nativity Ode" and "Paradise Lost." At first the poet finds the Ptolemaic universe a perfect symbol for the external perfection of God; and in the prose pamphlets he clearly expects this celestial harmony to be extended to the earth. But the disappointments of the next twenty years make him turn away from the worship of God as expressed in the perfectly ordered universe, in which man can be content to be only a subordinate part. Since man can no longer hope with any probability to attain the earthly paradise, external symbols of heavenly order lose their significance. Only in God's contact with the individual soul can man hope to attain perfection. The concretely visualized universe as a symbol of God's goodness and power may be presented in "Paradise Lost" as a dramatic method of appealing to the general public; but for Milton himself, the purely spiritual criteria have become the only true ones. It is no longer of highest importance that "the heavens declare the glory of God;" the most important fact is the possibility for individual salvation in the Christian religion.

This subtle exposition of Milton's changing viewpoint does not, of course, reveal just what cosmic conception the poet had in the last years of his life. How far had he been influenced by the Copernican theories? To what extent had his real ideas been shaped, in the writing of "Paradise Lost," not only by the necessity of pleasing the public, but also by the necessity of fitting his cosmology into the pattern of the Genesis story?

----- Review of "Der Tausendjährige Rosenstrauch. Deutsche Gedichte aus tausend Jahren." Vienna, 1949. *German Life and Letters*, N. S. III, July, 1950, p. 314. Undoubtedly the best anthology of German lyric poetry now available. "A poet's anthology, compiled with impeccable taste."

NO RELEVANT MATERIAL IN FOLLOWING MAGAZINES:

Beiträge zur Geschichte der deutschen Sprache und Literatur. 72. Band, 3. Hft. 1950.
Blätter des schweizerischen Schriftsteller-Vereins (Bulletin de la société des écrivains suisses). 29. Jahrgang, no. 3, 1. Quartal, 1950.
Euphorion. 45. Jahrgang, 1. und 2. Hefte. 1950.
German Life and Letters. N. S., IV, Oct. 1950, no. 1.
N. S., IV, Jan. 1951, no. 2.
Germanic Review. XXVI, Feb. 1951, no. 1.
Germanisch-romanisches Monatsschrift. Neue Folge, 1. Band, 1. Hft. (XXIII. Band der Gesamtreihe). Oktober 1950.
Monatshefte (Madison, Wis.). XLIII, March 1951, no. 3.
Deutsche Literatur Zeitung, 71. Jahrgang, 1. Hft., Januar 1951

ITALIAN

ITALY

ITALIAN REVIEWS

De Blasi, G. Review of Eugenio Garin's *La Filosofia* (Storia dei generi letterari italiani). Milano, 1947. 2v. *Giornale storico della letteratura italiana*, CXXVII, fasc. 2, 1950, 170-1. Survey of doctrines held by major Italian philosophers from Boethius through 19th C. Italian philosophy, leaving the greatest problems to religion, bases itself on two types of experience: philological, considering the science of human communication; political and moral, pertaining to the Church-State and State. "Ample, well-organized, informative and accurate."

Carrara, E. Review of Salvator Rosa's *Poesie e lettere inedite*, annotate da Umberto Limentani. Firenze, 1950. *Giornale storico*, CXXVII, fasc. 3, 1950, 345-8. Publishes a *Libro di Musica* M. di Salvator Rosa (containing, however, only words to be set to music), and 50 autograph letters to the poet's friend G. B. Riccardi. The correspondence, full of Rosa's "bric indavolato" especially in the candid references to "Signora Lucrezia," is of greater interest than the *Libro*. The usually excellent annotation fails to explain certain dialectal terms.

Giachino, Enzo. Review of *Poeti americani* (1662-1945), Gabriele Baldini, ed. Torino, 1949. *Letteratura moderna*, I, no. 1, 127-132.

Sig. Giachino complains that the inclusion in this anthology of "sub-literary" material (like the alphabet from the New England primer) serves to prove only that no literature worthy of the name existed in the 17th C. The occurrence of a few quasi-poetic verses, including a superficial resemblance to Poe's "nevermore," does not entitle this work to consideration in a survey of literature.

Rotondi, G. Review of *Codices Ferrajoli*, tomus II, codices 426-736 recensuit Franciscus A. Serra bibliothecae Vaticanae scriptor. Bib. Vat. 1948. *Giornale storico*, CXXVII, fasc. 2, 1950, 171-4. A splendidly detailed catalogue raisonné, to be completed by the publication of a third volume, of a very miscellaneous collection of MSS. spanning two millennia. The 17th C. is represented by MSS. of Tassoni, Chiabrera, Sarpi, Cortese and others.

NO RELEVANT MATERIAL IN FOLLOWING MAGAZINES:

Lettere italiane, I, no. 1, Gennaio-Marzo 1949.
Nuova antologia, CXXLVIII, fasc. 1800, Dicembre 1950.
Rassegna di cultura e vita scolastica, Anno IV, nos. 9-11, Sett.-Ott., Nov. 1950.
Rassegna italiana di politica e di cultura, XXVII, no. 313, Dec. 1950.



ROMANESQUE CRUCIFIXION.
ABOUT 1200



RENAISSANCE CRUCIFIXION;
ABOUT 1500



Renaissance News is published quarterly under the editorship of F. W. Sternfeld (Dartmouth) and may be obtained for \$1.00 a year. The Spring 1951 issue contains much material of interest to 17th Century scholars: a review by Archibald T. Davison (Harvard) of *Source Readings in Music History*, ed. Oliver Strunk (Norton, 1950), \$8.50. The contents of this excellent volume range from classical antiquity to the Romantic era, and includes such items as the Foreword to Monteverdi's *Madrigali guerrieri ed amorosi*.

THE SHAKESPEARE NEWSLETTER, containing digests of articles, reviews, statistics of performances, teaching aids, news, notes, and brief original articles, is a welcome newcomer. Subscriptions (\$1.00 for the annual ten issues) and sample copies are available from Louis Marder, English Department of the School of General Studies, Brooklyn College, Brooklyn 10, New York.

THE THOREAU SOCIETY BULLETIN may be obtained by joining the Thoreau Society by sending \$1.00 to Walter Harding, Rutgers University, New Brunswick, N.J.

THE JOHNSONIAN NEWS LETTER, obtainable from James L. Clifford, 610 Philosophy Hall, Columbia University, New York 27, N.Y., has recently issued an admirable index of its past issues.

THE CEA CRITIC, formerly THE NEWS LETTER of the College English Association, is obtainable for one year at \$1.50; from its editorial office, University of Massachusetts, Amherst, Mass.



GOthic CRUCIFIXION.
ABOUT 1400



BAROQUE CRUCIFIXION;
ABOUT 1700

ABSTRACTS OF PAPERS READ AT THE SOUTHEASTERN RENAISSANCE MEETING, University of North Carolina, April 28, 1951.

The Prolusions and Milton's Conception of the Post-Sage

The academical exercises which Milton wrote at Cambridge are important in the study of his early development because they show his early thinking on a great many points which were to reappear later in his poetry and his prose. One idea adumbrated here is that of the post-sage. That Milton had a high respect for the art of poetry and the office of the poet is evident from the many times they are mentioned in the prolusions; even this early in his career Milton was forming conclusions as to the inspiration of the poet and the process by which that inspiration is achieved. He never mentions poetry or the poet without an adjective denoting the inspiration necessary to the art. Poetry has a special power "with which it is by heavenly grace induced;" the Greek poets' genius was "most divine." The inspiration of poetry was, however, a complicated one for Milton; as a neo-classicist, he could say ambiguously that all poetry is inspired, but as a Christian he could not extend his own personal inspiration to the pagan poets. One source of inspiration common to all, however, was the "divine mind;" through the poet's elevation of his mind towards heaven he could receive a sort of secondary inspiration. The process by which such inspiration is achieved is study and its handmaid contemplation. The seventh prolusion is a hymn to learning; the mind "expanding through constant meditation on things divine" becomes liberated and free to wander in "the space far beyond." Such "divine greatness" can be developed only by the mind that has been purified by discipline and the practice of virtue; and thus another of Milton's cardinal principles is expounded. Such is the concept of the post-sage in these early exercises, a concept which Milton never abandoned.

Calvin C. Smith, Duke University.



VERDURA TAPESTRY

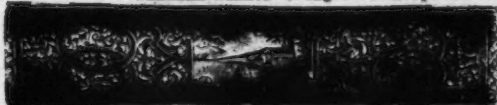
SHARSTED COURT, DODDINGTON, KENT

MILTON

God's Englishman -- Milton and the Heroic Theme

There is little evidence that Milton took direct interest in public events before 1639. He returned from Italy with the thoroughly conventional and literary notion of writing a neo-classical heroic poem modeled upon Tasso and Virgil and dealing with the legend of Brut and Arthur. In his anti-prelatical tracts, he presented the view of world history and of England's place in history which was set forth in Foxe's *Actes and Monuments*, in Mead's *Clavis Apocalyptica*, and in many Puritan sermons. According to this view, all history was occupied with the war of Christ and Antichrist; the final stage in that war began with the Reformation; the Reformation began in England; God called Englishmen to bring it to its final consummation and will not break his covenant with them unless they break covenant with him. The neo-classical hero is displaced in Milton's imagination by the conception of an elect people called to save the world. The Virgilian theme of the phoenix-state is displaced by the apocalyptic theme of the proximate triumph of Christ over Antichrist in England. But the elect people, "God's Englishmen," fail to keep covenant; the Puritan movement fails. The great poem, when accomplished, in its first phase presents, not the triumph of the saints with Christ at the end of time, but the fall of man at the beginning and his recurrent failure throughout history. In its second phase it presents the judgment passed by reason and conscience within man upon man fallen. In its third phase, however, it presents the elect soul, having fallen, renewing covenant, rising through defeat, and triumphing. Samson is the final and complete Miltonic hero.

William Haller (Folger Shakespeare Library)



PORTU *Guest C*

edited by Kimberley S. Roberts (Pennsylvania).

BULLETIN OF HISPANIC STUDIES

Belchior Pontes, Maria de Lourdes. "As Glosas do Salmo CXXXVI e a Saudade Portuguesa." *BHS*, XX/III, 42-48. Mentions that in the 16th and 17th century numerous glosses of Psalm 136 were made in Portuguese poetry; this literary fashion may be due to a keen awareness among Portuguese poets of the sorrows of exile. Melancholy caused by exile is closely related to *saudade*, or longing.

Azevedo, Fernando de. *Brazilian Culture: An Introduction to the Study of Culture in Brazil*. (Translated by William Rex Crawford). New York: Macmillan, 1950.

This book discusses, among other matters, the Portuguese literature produced in Brazil in the 17th century.

ABOVE THE AONIAN MOUNT: Christ's Rejection of Pagan "Wisdom" in Paradise Regained

MILTON

Milton's personality is usually presented in a Carlylean pattern of middle-age storm and drang which ended in a disillusioned old poet, who in *Paradise Regained* turns against the inspiration of Greek and Roman culture, which had inspired the younger Milton. Christ's relegation of Greek philosophy to a position inferior to that of Hebrew & Christian inspiration is taken to mean that Milton turned to a narrow sectarianism.

A reexamination of M's juvenilia & PL shows that all the poetry is heavily inlaid with comparisons of Classical and Christian excellencies. The Classical invariably comes off 2nd best. The "virgins of Britain" surpass the Heroides & all the mistresses of Jove. Even the oracle of Apollo is struck dumb at the birth of Christ. "All Arcadia hath not seen such a rural queen" as the Countess Dowager of Derby.

The invocations of PL state that M's muse will soar "above the Aonian Mount." The theme of the poem is "more heroic than the wrath of stern Achilles"; the serpent before the Fall is more beautiful than the gardens of Proserpina, Daphne, Adonis, & Dido. Hermes has two sets of wings--Raphael six.

Christ's belief in an inspiration higher than that of Greek philosophy seems biblical, & the ideology of M's Christ on this point is what historians of Christian dogma call enthusiasm, illuminism, *aufklärung*, of which there is evidence in *Of Reformation, Of Church Govt., Arcanastica, & The Christian Doctrine*.

PR is a culminating development of a Christian commonplace, which M. probably believed in since childhood. The disillusionment theory of his old age should be discarded as it pertains to the Christ of PR.

Nathaniel H. Henry, University of Richmond.

HEYWOOD

WILLIAM OF TYRE AND HEYWOOD'S FOUR PRENTICES OF LONDON

The sources of Thos. Heywood's *Four Prentices of London* include 15th C. prose romances & popular ballads, but the principal literary source, that which supplies the historical information employed in the enveloping action, most probably is William of Tyre's *Historia rerum in partibus transmarinis gestarum*. Previous arguments for Tasso's epic &/or Fuller's *History of the Holy War* as Heywood's source are untenable. H's play refers to historical facts not dealt with by T. F's *History* (1639) was not written as early as the printing of the 1st surviving quarto of *The Four Prentices* (1615).

Wm of Tyre's chronicle was available in H's day in Latin, French, Spanish, German, Italian, and English editions, the English translation & printing by Wm Caxton (1481). From the 13th to the 19th C's, Wm's *Historia* was by far the most popular & most widely accepted source of information about the history of the 1st crusade.

Because of Heywood's general & romantic treatment, one cannot be certain which of the Renaissance translations he used. All of his purely historical allusions can be explained, however, by reference to some version of the *Historia*, and the few departures from his source are easily explicable either in terms of dramaturgical necessity or in relation to a pervasive symbolism which effects a compression of William of Tyre's account. This symbolic treatment of the *Historia* was analysed in some detail.

Arthur D. Matthews, University of Miami.



edited by
Arthur D. Matthews
University of Miami

Church, Leslie. *The Early Methodist People.*
New York: Philosophical Library, Inc., 1949.
viii - 286 pp. \$4.75.

METHODISTS

Sectarian and enthusiastic treatment of late seventeenth century and eighteenth century Methodism. Stresses legal difficulties which early Methodists incurred as a result of their refusal to leave the Establishment and thus benefit under the Toleration Act of 1689. Great deal of attention devoted to analyses of religious experience.

Kreider, Harry. *The Beginnings of Lutheranism in New York.*
New York: Carol Good Inc., 1949, x - 312 pp. \$4.00.

LUTHERANS

Reports on the contents of the records of the consistory of the Lutheran Church in Amsterdam. Beginnings of Lutheranism in America date from 1649. Book studies early Lutheranism to 1671.

Elson, James. *John Hales of Eton.* New York: King's Crown Press, 1948. 199 pp. \$2.50.

JOHN HALES

A biographical and critical study emphasizing Hales' liberalism. Special concern with his insistence upon the primacy of private judgment and with his concept of toleration within the church.

Dodge, Guy. *The Political Theory of the Huguenots of the Dispersion, with Special Reference to the Thought and Influence of Pierre Jurieu.*
Columbia U. P., 1947. ix - 287 pp. \$3.50.

HUGUENOTS

Discusses variety of political opinions held by Huguenots of the seventeenth century. Special attention to the influence of the revolution in England on French Protestantism. An exposition of Jurieu's views, which are held to be Calvinistic and fundamentally intolerant. Concedes Jurieu's political opportunism, but argues for a clear doctrine that both in Church and State sovereignty is vested in the people.

Book well documented, copiously indexed, and contains extensive check list.

Atkinson, Lowell. "The Achievement of Arminius." *Religion in Life*, xix (Summer, 1950), 418-430.

ARMINIUS

An appreciative essay. Thumb nail biography of Arminius followed by discussion of salient doctrines of predestination and grace in Arminius's theology. Accurate reporting of fact but sectarian in evaluation.

Brown, Andrew. "John Locke and the Religious 'Aufklärung'." *Review of Religion*, xiii (1948-49), 126-154.

JOHN LOCKE

In one stage of his philosophical development, Locke assimilated influences of Latitudinarians and Remonstrants and modified his own epistemology so that it embraced a "supernatural rationalism" which held that reason may question the source but not the content of revelation. Thus he opposed both mystics and extreme rationalists. At the onset of the enlightenment his position was embraced by Thomasius. Leading Neologians later adopted Locke's views. Thus the way was prepared in Germany not only for the rationalists, but also for the important nineteenth century historical criticism of the scriptures and other writings.

Hallet, Charles. "Protestant Dissent as Crime." *Review of Religion*, xiii (1948-49), 339-353.

DISSENTERS

Surveys legal enactments (1660 to modern times) concerning Dissenters. Finds no real relief before 1812-13. Previously, common and canon law, the Clarendon Code, the ordinances of municipalities, universities, Inns of Court, and guilds had chained Dissenters in slavery. "The history of Dissent is the evolution from outlawry to citizenship. The spirit of Dissent is the spirit of Englishmen, and it is this spirit that accounts for English progress. The literature of Dissent is lacking in monuments only because in attacking abuses, it frequently rejected noble doctrines.

Command of fact and method, but given to dangerous and sometimes erroneous generalization.

Nuttall, Geoffrey. *The Holy Spirit in Puritan Faith and Experience.* Oxford: Basil Blackwell & Mott., Ltd., 1946. xii - 192 pp. 15s.

PURITAN

A diagnostic characteristic of Puritanism in the seventeenth century is its emphasis upon the doctrine of the Holy Spirit. This emphasis was underscored by the radical Puritans and fully exploited by the Quakers. Implicit in this evolutionary process was a development away from the Word to the Spirit.

The book is involved in semantic confusion and errs further in identifying a single offshoot of a movement with the movement itself.

Savage, Theodore. *The Presbyterian Church in New York City.* The Presbytery of New York, 1949. 259 pp. \$1.50.

PRESBYTERIANS

Undocumented history of New York Presbyterian Church from 1643 to 1716. Indices of ministers and of churches.

Starkey, Marian. *A Modern Inquiry into the Salem Witch Trials.* New York: Knopf, 1949. xviii - 310 - vii pp. \$3.50.

Refresh of known facts plus psychological interpretation.

Nesbitt, Charles. "The Authorization of the English Bible." *Religion in Life*, xix (Winter, 1949-50), 70-82.

BIBLE

A brief sketch of the history of the Bible in England to the time of Wycliffe, more detailed discussion of Wycliffe's translation and of the controversy to which it gave rise. Following Wycliffe, lively debate in England about the desirability of biblical translation culminated in 1549 in an official prohibition by the Church. Agitation continued in Church councils, however. Tyndale laid foundations for last struggles for a popular bible by translating New Testament in 1525. Work of Coverdale and Thomas Matthews followed. In April 1540 the second edition of the Great Bible appeared, its title page bearing the words "Appointed to the use of the churches." The Church sanctioned this claim. The Great Bible remains the "only formally authorized English version." The King James Bible of 1611 also claims to be appointed to be read in the churches, but no record of Council or Order exists substantiating this claim.

Wols, Henry. "The Double Guarantee of Descartes' Ideas." *The Review of Metaphysics*, xiii (1950), 471-489.

DESCARTES

Descartes' reasoning from Cogito to God is not really circular. Cogito - Deus est is a "single intellectual experience." Cogito alone has no permanence, no guarantee of continued existence without God's existence and His Will which provides the nexus which links each moment of existence to that succeeding. The divine guarantee, however, does not supplant the guarantee of intuition - it supplements it, and such a supplement is essential to the system.

The editor has subscribed to Church History and future issues of Seventeenth Century News will abstract articles from this important journal. Will someone who has access to the back file volunteer to abstract back issues?

A PLEA

Semanticists may be amused by the charge brought against one Edward Bowghton circa 1580. The Commissioners for Causes Ecclesiastical heard Bowghton's case. He was accused of being "incontinent in his living, and an obstinate Puritan." (CSPD, I, CXLVI, 65).

PURITAN



Huntley, Frank Livingstone. *On Dryden's "Essay of Dramatic Poesy."* University of Michigan Contributions in Modern Philology, No. 16. University of Michigan Press, Ann Arbor, Michigan, 1951. Pp. x-71. \$1.50

DRYDEN

This study is an analysis of the background, structure, and significance of Dryden's *Essay of Dramatic Poesy*; it was, as Professor Huntley states, "Begun in 1936 at the University of Chicago as part of a doctoral thesis."

The first of the four chapters is devoted to the background of the *Essay*; its possible sources, the nature of the characters, and the relation of the *Essay* to the preface of *Annus Mirabilis*. The author gives a good summary of previous criticism on the possible sources, but adds little that is new on this subject. His discussion of the characters is more interesting. He points out that Malone's identification of the characters with particular persons is highly questionable; in most respects the characters are fictitious and allegorical, standing for different critical points of view; and he offers the ingenious conjecture that the name of Lisideus is a play upon the title of *Le Cid*.

Chapter two is a detailed study of the arguments advanced in the *Essay* itself. A good deal of space is devoted to summarizing the arguments, but the author's main interest is in giving an analysis and synthesis of them. The chief value of the chapter lies in the careful way in which Professor Huntley shows how all the arguments of the various speakers are unified by being related to the definition of a play given by Lisideus early in the *Essay*.

Chapter three is devoted to a discussion of Howard's reply to Dryden in the Preface of *The Duke of Lerma* and Dryden's rebuttal in his *Defence of An Essay of Dramatic Poesy*. Here the author is somewhat unfair to Howard; referring derisively to "Howard's rather inept arguments against rhyme", and regarding Howard's compliment to Dryden at the conclusion of his essay as being written "with transparent unbelief." The analysis of Dryden's own arguments, however, is well carried out, especially in regard to Dryden's attitude toward the "rules."

In the last chapter, Professor Huntley discusses the significance of the *Essay* and its relation to Dryden's later criticism. His main point can best be given in his own words: "As the unity of the *Essay* is the definition of a play... so the *Essay* as a whole gives unity to Dryden's dramatic criticism."

Professor Huntley's study suffers from two rather serious faults. In the first place, the author takes the position of an advocate pleading the special cause of Dryden, rather than that of a critical judge, weighing impartially the points at issue. This prevents the study from being as keen a piece of criticism as it might otherwise have been. In the second place, one is forced to conclude that a good deal of what Professor Huntley has to say on this subject could be gained by most intelligent students from a careful reading of the *Essay* itself. Nevertheless, despite these weaknesses, the study contains a number of ideas which will be of interest to all Dryden scholars.

Arthur L. Cooke
University of Kentucky.

Where is Milton's Rib? by A. C. Howell, University of MILTON
North Carolina

Abstract of a paper read to the Southeastern Renaissance Meeting

This paper traces the story of the disinterment of Milton's supposed corpse from the grave in St. Giles Cripplegate in August, 1790, and attempts to discover what happened to the rib and hair which were removed. The event stirred considerable literary activity at the time and later. Cowper wrote a poem and a letter which reflect his interest in the affair. Philip Neve wrote a narrative of the entire proceedings, George Stevens answered it with an article in the *St. James' Chronicle*, and Neve replied to the article. In 1818 Leigh Hunt came into possession of one of the locks of hair which probably came from the grave, though he printed a long history of how the lock came into his possession, going back to John Hoole, Johnson, and Addison. He and Keats each wrote poems on the lock. Finally he gave a part of it to Brownings, who kept it, properly mounted as a memento. In 1913 it was sold at Sotheby's and at last accounts was in a Browning collection in the United States. The author conjectures that the rib, which was taken by Mr. Ellis, a player, has been irretrievably lost but that the extant lock of hair is authentic, though probably from the grave instead of by direct gift from Milton's family through Addison and Johnson. The question can probably never be settled.

RECENT BOOKS OF THE SEVENTEENTH CENTURY

Addison, Wm. *Worthy Dr. Fuller*. N.Y.: Dutton.

Brereton, Geoffrey. *Jean Racine. A Critical Biography*. London: Cassell.

Cartwright, Wm. *The Plays and Poems of William Cartwright*. Ed. G. Blackmore Evans. Madison: Univ. of Wisconsin Press.

Cornaille, Pierre. *Cinna*. Ed. with Intro. & Notes by N. Searlyn Wilson. Lond.: Harrap.

Cornaille, Pierre. *Mélie*. Text de la 1^{re} ed. (1633) avec les variantes par Mario Rogues et Marion Lièvre. Lille: Giard—Geneva: Droz. (Textes Littéraires Français)

Damasco, Alonzo. *Poesia Española*. Madrid: Biblioteca Románica Hispánica. Oxford: Dolphin Bks.

Eliot, T.S. *Poetry and Drama*. Cambridge Mass.: Harvard University Press.

Falls, Cyril. *Elizabeth's Irish Wars*. London: Methuen, 25s.

Feasey, Lynette. *And so to the Playhouse*. London: Harrap, 7s6d.

Gerhardt, Mia I. *La Pastorale: essai d'analyse littéraire*. Assen: Van Gorcum.

Guttry, D. R. *The Great Civil War in Midland Parishes*. Birmingham: Cornish Brothers.

Huntley, F. L. *On Dryden's "Essay of Dramatic Poesy."* (U. of Mich. Contribs. in Modern Philol., No. 16). Ann Arbor: University of Michigan Press. \$1.50.

John of St. Thomas. *The Gifts of the Holy Ghost*. Transl. from Latin by Dominic Hughes; Foreword by Walter Farrell. N.Y.: Sheed & Ward.

Jungo, Dom Michel. *Le Vocabulaire de Pascal, étudié dans les Fragments pour une apologie* (Bibliothèque du Français Moderne.) Paris: Editions d'antrey.

Little, Katharine Day. *François de Fénelon. Study of a personality*. New York: Harper, \$3.50.

Merriman, R. D. (Ed.) *The Sergison Papers*. Vol. LXXXIX. Navy Records Society.

Milton, John. *Apology against a Pamphlet Called A Modest Confutation of Animadversions upon the Remonstrant against Smectynus*. A critical Edition. Ed. by Milford C. Jochums. (Studs. in Lang. & Lit., v. 35, nos. 1-2.) Urbana: Univ. of Illinois Press. \$5.00.

Molière. *Amphitryon*. Ed. by Pierre Melese. Geneva: Droz.

Molière. *L'Avare*. Ed. with Intro. & Notes by Ronald A. Wilson. London: Harrap.

Orobal, Jean. *La Genèse d'Esther & d'Athalie*. Paris: J. Vrin.

Rafford, J. H. P. (Compiler). *W. P. Ker, 1855-1925. A Bibliography*. London: University of London Press.

Continued on PAGE 28
Column One.

SCIENCE

Edited by Clark Emery, University of Miami, Fla.



Schematic woodcuts from J. M. Tolosani, Compendio di Sphera et Machina del Mondo (Florence, 1514).

Atkinson, Geoffroy. "Precurseurs de Bayle et de Fontenelle." Revue de Littérature Comparée, XXV, 12-13. A very interesting examination of writings occasioned by the comet of 1664-65. They are considered "comme documents de l'esprit humain, plutôt que comme belles-lettres"; of them "plusieurs sont des exemples de l'hétérodoxie qui pourront servir à nous faire mieux saisir l'esprit des 'rationalistes' de ces premières années du règne de Louis XIV." Citing English as well as French reactions to the comet's appearance, Atkinson compares the progress of rationalism in France to its progress in England.

Crutwell, Patrick. "Physiology and Psychology in Shakespeare's Age." JHI, XII, 75-90. "The object of this paper is to describe some theories of what we should now call physiology and psychology that were current in sixteenth-century and early seventeenth-century England, to examine their appearances in the imaginative writing of the age, especially Shakespeare's, and to analyze any effects they may have had on such writing." Crutwell studies correspondences between passages in Shakespeare, Webster, Donne, Davies, and Marlowe and information available to them in Thomas Vicary's A Profitable Treatise of the Anatomie of Mans Body (1548; 1577) and Andrew Boorde's A Compendious Regyment or a Dyetary of Health (c.1542).

Hayter, Earl W. Review of U.P. Hedrick, A History of Horticulture in America to 1860. Oxford U.P., N.Y., 1950. Mississippi Valley Historical Review, XXXVII, 696-7. "...a historical treatment of the broad field of horticulture with special emphasis on the three subjects, gardening, fruit growing, and viticulture.... He tells of fashions in foods and flowers, points out how landscape gardening developed according to the architecture of the periods and regions, and presents a well-balanced account of the relative importance of native and immigrant plants in the development of horticulture in America."

Craster, Sir Edmund. "Elizabethan Globes at Oxford." The Geographical Journal, CXVII, 24-27. A brief note upon the acquisition of globes by Merton and All Souls and upon Thomas Bodley's resolution that the University Library should have a pair. Curiously, Merton College bartered an organ for its globes, an action which might be thought symbolic of something or another.

Quintana, Richard. "Samuel Butler: A Restoration Figure in a Modern Light." ELH, XVIII, 7-32. This article is probably abstracted elsewhere in the News but a couple of sentences need to be noticed here. Quintana remarks that Butler's Elephant in the Moon "is no more of an attack on science than Hudibras is on religion." He then goes on to concede that "if restrictive views similar to Butler's had prevailed, modern science would doubtless have suffered a fatal check." Shot dead by A, how happy C would be if only he could know that the bullet had been intended for B.

Rosen, Edward. "The Title of Galileo's Sidereus Nuncius." Isis, XLI, 287-9. A note on the misinterpretation of the title of Galileo's book to read "Sidereal Ambassador" instead of the more modest "Sidereal Message." "Galileo's purpose ... was simply to report the news about recent developments in astronomy, not to pass himself off solemnly as an ambassador from heaven."

Sarton, George. Review of Henry P. Macomber (Ed.), A descriptive Catalogue of the Grace K. Babson Collection of the Works of Sir Isaac Newton and the Material Relating to him in the Babson Institute Library, Babson Park, Mass. Herbert Reichner, New York, 1950. Isis, XLI, 307-8. Sarton finds it a useful tool for bibliophiles and historians of science but criticizes it for being padded out with irrelevant items.

Strong, E.W. "Newton's Mathematical Way." JHI, XII, 90-111. Sir Isaac Newton has been claimed by the rationalists for his assertion that space, time, and motion are to be conceived as "absolute, true, and mathematical." He has been equally claimed by the empiricists as one who more than once asserted the necessity of deducing the properties of things from experiments. E. A. Burt and J. H. Randall have found in Newton's thinking an unreconciled conflict between rationalism and empiricism. Mr. Strong's effort is to show how, on methodological grounds, Newton connects empirical investigation and mathematical demonstration. He concludes that "the mathematical way of proceeding in physical science requires no bond beyond itself to connect physical phenomena with mathematical determinations; for the very procedures of quantifying data by measurement and of instituting rules of measure results [sic] in the mathematical-physical principles upon which demonstration depends." Not an easy article for English teachers.

Boas, Marie. "Boyle as a Theoretical Scientist." Isis, XLI, 261-8. A study of the significant part played by Boyle in assisting the overthrow of the Aristotelian doctrine of substantial forms. In terms of his corpuscular philosophy (the principles of which were matter and motion), Boyle undertook what Bacon had desired - "a thorough, detailed, experimental survey of the whole realm of chemical and physical properties." So well did Boyle do his work that "substantial forms and real qualities vanished once and for all and some kind of mechanical explanation invariably substituted."

Newman, Franklin B. "Sir Fulke Greville and Giordano Bruno: A Possible Echo." PQ, XXIX, 367-75. Newman suggests that Greville "deserves consideration as a possible beneficiary of Bruno's work and talk." He notes a "possible echo" in Greville's Mustapha from Bruno's Spaccio; of two other passages he says "the possibility that here too Bruno's influence is present is not wholly to be discounted."

SCIENCE (continued).

Wall, Ben H. Review of C.W. Towne and E.N. Wentworth, *Pigs: From Cave to Corn Belt*. U. of Oklahoma Press, 1950. *Mississippi Valley Historical Review*, XXVII, 341-2.

It is difficult to determine from the review whether this is a good book or not. If it is, it will certainly be useful to the literary historian who recognizes that intellectual movements are not unrelated to what people eat and how they produce it: vide Redcliffe Salaman's *The History and Social Influence of the Potato*, with its provocative thesis, "If ... it is in the interests of one economically stronger group to coerce another ... that task is enormously facilitated when the weaker group can either be persuaded or forced to adapt some simple, cheaply produced food as the mainstay of its subsistence." Paul H. Johnston's article "Turnips and Romanticism", (*Agricultural History*, XII, 224-55), published some years ago in a journal not much read by English scholars, also deserves to be noted here.

Tuveson, Ernest. "Space, Deity, and the 'Natural Sublime'." *MLQ*, XII, 20-39.

An analysis of "part of the background of Addison's *Spectator* essays on the 'Pleasures of the Imagination', in which there is the first explicit statement of the theory of the 'natural sublime.'" Tuveson's primary interest here is in the seventeenth century's increasing sensitivity to bigness. Nicholas of Cusa, Bruno, Henry More, Thomas Burnet, and Addison come in for special attention. The reader of this valuable article will wish to go on to Marjorie Nicolson's fuller treatment of the subject in *The Breaking of the Circle*.

Chaplin, W.R. "The History of Harwich Lights and their Owners." *The American Neptune*, XI, 5-35. This article may be of some interest to Pepys scholars since it is in part concerned with Sir William Batten, who appears a number of times in the *Diary*.

Jones, Everett L. "Robert Hooke and 'The Virtuoso'." *MLN*, LXVI, 180-82. Jones shows by quoting passages from Robert Hooke's diary that Hooke took Shadwell's play as a personal attack despite Shadwell's disclaimer in the Prologue: "Yet no one Coxcomb in this Play is shown."



RECENT BOOKS (continued from Page 27).

Petherick, Jean Baptiste. *Phedre*. Ed. with Intro. & Notes by H.R. Roach. London: Harrap.

Pepys, Samuel. *Diary* (Ed., Wheatley). Lond.: British Book Centre. 3 Vol. \$12.50. Lond.: Heritage. 2 Vol. \$9.85.

Racine, Jean Baptiste. *Phedre*. Ed. with Intro. & Notes by H.R. Roach. London: Harrap.

Romano, Darillo. *Essai sur la comique de Moliere*. Bern: Francke.

Siciliano, Italo. *Racine. La vita e le opere*. Padua: Cedam.

Thomas B. Stroup. University of Kentucky.

Yost, E. M. "Locke's Rejection of Hypotheses about Sub-Microscopic Events." *JHI*, XII, 111-131.

Yost supports the proposition that "unlike many scientists and philosophers of the seventeenth century, Locke did not believe that the employment of hypotheses about sub-microscopic events would accelerate the acquisition of empirical knowledge." His quotations from Locke will impel every student of Pope's *Essay on Man* to do what he has so long postponed doing - re-read the *Essay Concerning Human Understanding*.

Taylor, E.G.R. "The Origin of Continents and Oceans: A Seventeenth Century Controversy." *The Geographical Journal*, CXVI, 193-99.

A brief, well-written discussion of Thomas Burnet's *Telluris Sacra Theoria* (1680) and its effect upon scientists and divines. It is one of those useful articles which give in compact form such information as the harried teacher needs in order to work up overnight (and the rare book room closed) a lecture on, say, Thomson's *Seasons*, or the conflict between science and theology, or the like.

MILTON AND THREE GREEK THINKERS

(Abstract of a paper read at the Mid-West Renaissance Conference; April 14, 1951)

The purpose of this paper was to suggest that the cosmogonical and cosmological ideas attributed by M. Saurat to the *Tikunē Zohar*, might with equal plausibility have been derived by Milton from Parmenides, Plato, and Plotinus.

In Plato's *Theaetetus*, to which Milton makes reference, Parmenides is made to declare that being is one and uncreated. In the famous description of creation (*Eik.* VII, 168-73) Milton affirms the oneness of God and the universe. From this affirmation it would follow, as Parmenides held, that the universe was uncreated.

In Plato's *Timaeus* Milton might well have found warrant for the "nor vacuum the space" idea. Greek thinkers generally rejected the idea of empty space, but Plato's *τὸ πᾶν δὲ κοινὸν ὅν ἐστι καὶ ἀσχετὸν*, which is described as "a kind invisible and unshaped, all receptive, and in some perplexing and most baffling way partaking of the intelligible", bears a striking resemblance to Milton's "retracted" being.

Finally Plotinus' teaching concerning matter was capable of reconciling for Milton Platonic dualism with the Parmenidean one. In Parmenides, there being no distinction between creator and created, there is no ontological problem. In Plato the Demiurge works upon material already provided. He creates neither the Receptacle nor the world of Forms. Hence Plato in a certain sense evades the problem of the procession of the many from the One. But in Plotinus' matter, which is indetermination, proceeds from the One, order being imposed upon it by the *ψυχή* which creates the world.

As to the exact relationship of the Creator to the creation, the Plotinian view seems, on the whole, nearer to Milton's than does that of the *Zohar*. Saurat notwithstanding, Milton's pantheism, does not involve the Creator but the uncreated. It derives from the fact that the stuff of the universe is considered divine. But Christ is clearly outside and independent of His handiwork as is the *ψυχή* of Plotinus.

Milton, it is true, does not mention Plotinus. But Merritt Y. Hughes, Arthur Sewall, and Marjorie Nicolson have shown Milton's indebtedness to the Cambridge Platonists of whose generation and university he was. And since as Tulloch says there was in that period "no suspicion of the enormous interval of thought between Plato and Plotinus," Milton's omission does not seem particularly significant. The Cambridge group, Coleridge remarked, were "Plotinists" rather than Platonists.

MICHAEL F. McLOONEY
MARQUETTE UNIVERSITY

Spanish Verse of the Sixteenth and Seventeenth Centuries. Selected and edited by Everett W. Hesse. Madison, College Typing Company.

Everett W. Hesse has succeeded in presenting a well edited text with a clear approach to the problems of teaching and studying Spanish poetry. The student is given ample groundwork for the understanding and appreciation of the genre. Introductory chapters on Spanish versification and on Spanish poetry of the two centuries spanned are clear, concise and well illustrated. Although he has omitted a Spanish-English vocabulary, the editor has labored hard in the preparation of pertinent textual notes which students and teachers alike will find extremely useful. The notes have been prepared with a painstaking care and scholarship not often found in anthologies of this type.

A separate introduction for each author precedes the selections. In each case the introduction contains a brief biographical sketch of the poet, the principal characteristics of his work, a mention of the sources of inspiration, and a brief appraisal of his literary style.

There will be those, no doubt, who will voice the usual complaints that some of their favorite poems or poets may have been unjustly omitted by the editor. An examination of the text, for example, will reveal that comparatively little space has been given the romances, that most typical and most original product of Spanish poetry; that Santa Teresa de Jesus has been wholly omitted; and that more space (20 pages) has been allotted to the poetry of Luis de Gongora than to any other poet represented, a proportion which to some may seem incompatible with the editor's expressed aim (Preface), that the volume has been prepared to meet the needs of third and fourth-year students of Spanish.

Notwithstanding these minor differences of opinion on the matter of proportion, Hesse accomplishes his proposed objective, which is, to cover the trajectory of sixteenth and seventeenth century Spanish poetry. And this he has done well.

— Adolfo Ramirez
University of Florida

ABSTRACTS continued from Page 19. TORONTO QUARTERLY

MILTON

Miller, Milton, "Paradise Lost: The Double Standard," *U.T.Q.*, XX, 183-193.

Milton judges the characters of *P.L.* by two standards: super-heroic and heroic. In the first sense Satan is lower than Belial because more defiant of God; in the second, Satan is higher because more courageous. Modern critics have confused the role of Satan because Milton does not clearly distinguish by language or action between the virtues of fallen and unfallen, the beauties of heaven and hell. He intends the super-heroic standard, however, to be the controlling and unifying one.

Lapp, John C., "Hippolyte, Phèdre, and the 'Récit de Théramène,'" *U.T.Q.*, XIX, No. 2, 158-164.

RACINE

The author justifies the peroration on Hippolyte's death in the last act of *Phèdre* against the objections that it is dramatically superfluous, over-ornate, and too long, and that it destroys the sympathy of the audience for Phèdre, the central character.

Heideman, Margaret Ash, "Hydriotaphia and The Garden of Cyrus: A Paradox and a Cosmic Vision," *U.T.Q.*, XIX, No. 3, 235-246.

"The peak of Browne's imagery is reached in the creation of a framework formed by the reiteration of a symbol or an image, in a variety of aspects under one dominant conception...A complexity of minor images contributes voices subordinate to the main theme." In *Hydriotaphia* the unifying symbol is the similarity of womb and burial urn; in *The Garden of Cyrus* it is the image of light.

Sprott, S. Ernest, "The Legend of Jack Donne the Libertine," *U.T.Q.*, XIX, No. 4, 335-353.

DONNE

Donne's reputation as a libertine (unquestioned since the seventeenth century) is probably based, not on fact, but on the self-rebuke of his later years, perpetuated and popularized by Walton.

MILTON

Woodhouse, A.S.P., "Comus once More," *U.T.Q.*, XIX, No. 3, 218-223. The intervention of Sabrina illustrates "the dynamic that is to transform chastity into a positive virtue, a principle of action, not in nature, but in grace."

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